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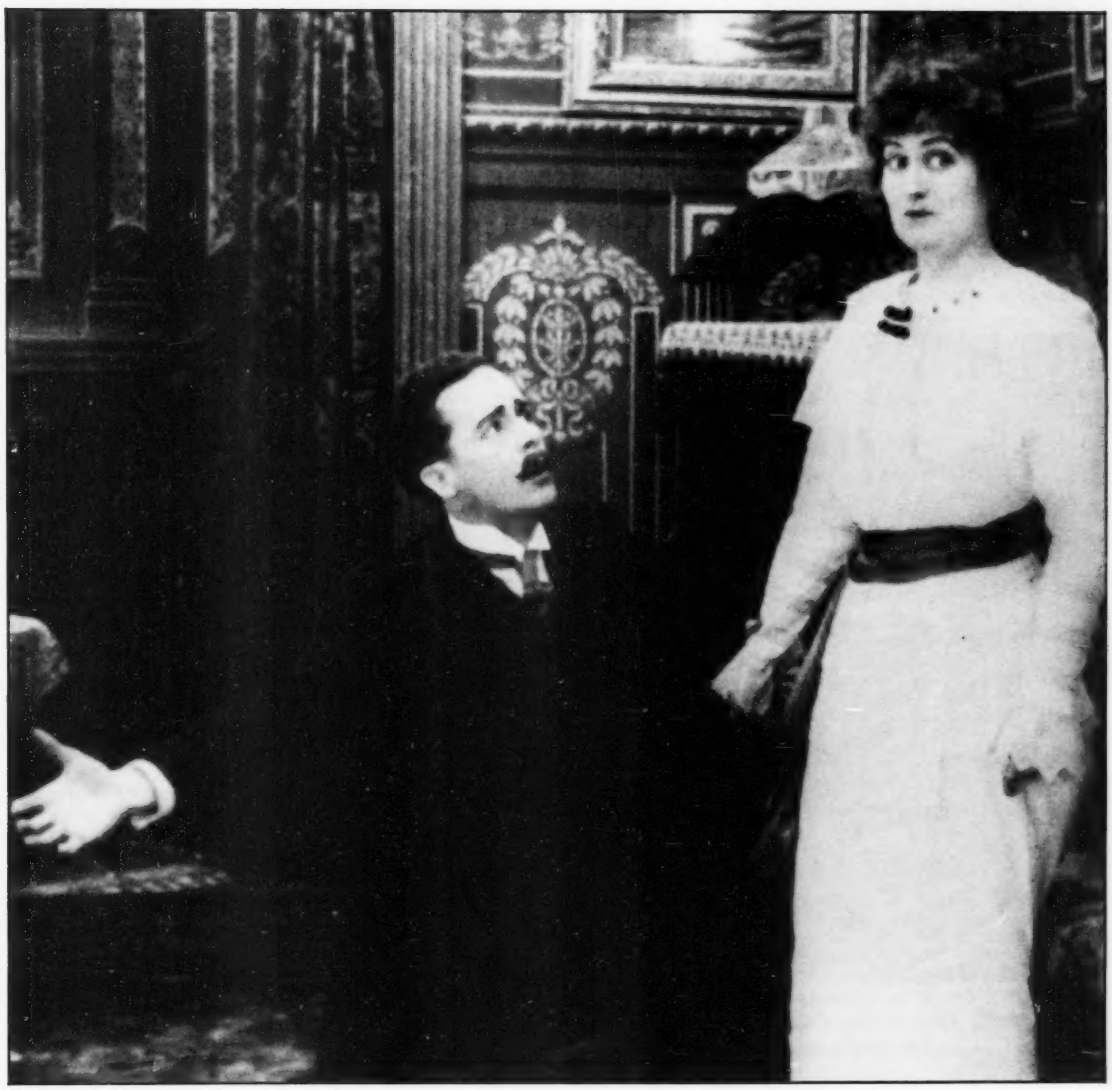

The Library of Congress Video Collection

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INFORMATION BULLETIN

Vol. 53, No. 10
May 16, 1994

JAMES H. BILLINGTON
Librarian of Congress

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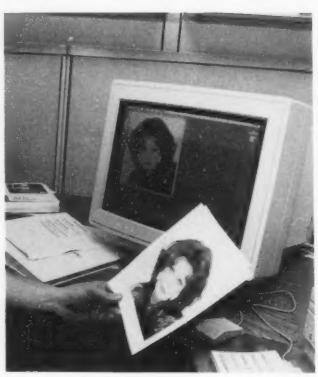

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On the Cover: A scene from Lois Weber's "How Men Propose" (1913), which portrays a woman "dispassionately" conducting research for her article about male courtship rituals. *From the Library of Congress Video Collection, Vol. 6,* America's First Women Filmmakers.

Cover Story: The Library's Motion Picture, Broadcasting and Recorded Sound Division has about 100,000 reels of early nitrate films—some of which are the only copies in the world. The Library has been working to preserve and when possible restore these films. Last month, LC and the Smithsonian Institution announced a joint effort to make a representative sample of these films available on videocassette. 190

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The *Library of Congress Information Bulletin* is issued biweekly except in August (no issues published) and in December (one issue published) by the Public Affairs Office of the Library of Congress and distributed free of charge to publicly supported libraries and research institutions, academic libraries, learned societies and allied organizations in the United States.

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Electronic Access:
Dr. Billington Testifies on Role of Libraries

On April 19 Librarian of Congress James H. Billington testified before the Senate Subcommittee on Education, Arts and Humanities, chaired by Sen. Paul Simon (D-Ill.).

Sen. Simon said he was chairing the hearing during National Library Week to hear "what libraries are doing and what they could be doing" to be part of the information infrastructure.

He noted that "if in creating the [information] superhighway we do not include public libraries as an integral vital part at the start, the superhighway will bypass and shut out many of our citizens. We will have created the information 'haves' and 'have nots.'"

Dr. Billington was joined by nine other witnesses representing a cross-section of the nation's library community. Other witnesses included Hardy Franklin, president of the American Library Association and director of the Washington, D.C., Public Library system, and Jean Hurley Simon, chair of the National Commission on Libraries and Information Sciences.

Following his testimony, Library staff demonstrated three possibilities for electronic access to the collections of the Library of Congress. The first, available now through Internet, is LC MARVEL. This system includes access to the LC card catalog as well as a wide range of other research information and exhibition images.

The second demonstration showed the possibilities of image scanning and processing by which images can be modified digitally to make artistic or creative enhancements. The images reproduced during this demonstration included an image of a mural slated for restoration in the 1897 Thomas Jefferson Building. The mural was shown in its present condition and enhanced to show what it might look like after restoration. This process is still experimental.

The library community must "participate fully in the design, construction and maintenance of America's new information infrastructure."

—James H. Billington

The third demonstration was of a prototype, also in a formative stage, that allows relatively inexpensive transmission of full-motion video over existing local area networks, using standard four-way telephone cables. It is only one of many emerging systems for possible transmission of video or film from the Library's collections that is being investigated.

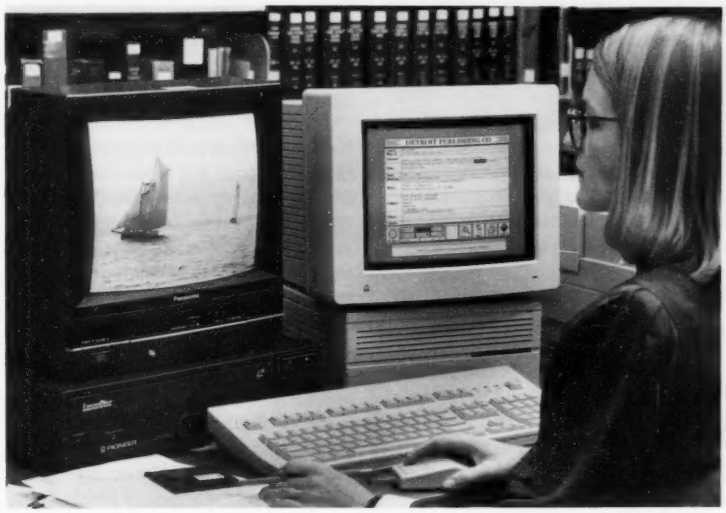
The text of Dr. Billington's remarks follows:

Let me start by saying that, if our unique array of libraries of all kinds did not now exist, they would have to be invented. As we head into this new technological age, no other institutions exist to provide the great majority of Americans—business persons, public servants, students, teachers, researchers, professionals, ordinary citizens—with access to the highest quality and broadest array of information resources.

Professional librarians know how to acquire, organize, preserve and deliver the information that Americans seek in all walks of life. Thus librarians must be key players as the leadership in both the public and private sectors develops the information infrastructure of the future.

So long as our national goals for this infrastructure include ensuring the broadest public access to information, the nation must recognize and sustain its unique library system. At the same time, we in the

(Cont. on page 206)



American Memory, which offers digitized versions of two dozen of the Library's Americana collections, including prints and photographs, manuscripts, sound recordings and motion pictures

How to Get Japanese Information:

Japan Documentation Center Holds Inaugural Conference

Ever tried to retrieve a document written in Japanese—with its more than 7,000 characters—on a typical IBM personal computer?

What happens when Japanese computer makers decide to compete rather than cooperate, producing a variety of computers, many of which are incompatible with each other and with U.S. machines?

When dealing with a country that relies on informal networking rather than centralized distribution sources to exchange information, how can researchers from other countries find out what type of research publications are available?

Glenn Hoetker of NASA spoke about "On-line Access to Japanese Science and Technology Information." *Photos by Yusef El-Amin*

These are just a few of the technical problems 200 researchers from government, academe and the business community discussed during the Library's March 18 conference on "Technical Requirements for Accessing Japanese Information: Problems & Solutions."

A daylong conference held in the Mumford Room of the Madison Building, this event marked the opening of the Library's Japan Documentation Center (JDC). The JDC was set up in response to a congressional directive to enhance the Library's Japanese collections where necessary to keep Congress well informed.

Established in 1992 with a grant from the Japan Foundation's Center for Global Partnership, the JDC will offer information on public policy and social science research issues, selected translation services and research assistance through seminars, conferences and publications.

On March 7 the Library appointed Ichiko Morita, formerly a professor and head of the cataloging department at Ohio State University, to serve as the center's director. Ms. Morita will administer the JDC's activities in the Library's Asian Division and in the Tokyo Acquisitions Facility, where a small staff will acquire materials from governmental and other noncommercial sources and provide preliminary bibliographic control.

Fourteen experts presented papers during the conference, describing the challenges and suggesting online strategies for researchers who wish to use Japanese research documents. Topics included several assessments of available English- and Japanese-language data bases, information access through Internet (and an explanation of why Japan lags behind the United States in its use) and troubleshooting hardware and software on the market.

Mindy Kotler, director of the nonprofit Japan Information Access Project and the conference coordinator, stressed that today many researchers are unaware of the vital information contained in Japanese documents. She added that the fastest-growing number of participants at conferences such as this are not librarians and academics but professionals who work with Japanese engineers, businessmen and others. "This situation places new demands on Japanese information providers," Ms. Kotler said. "They must actively participate in collecting, disseminating and teaching their clients about Japanese information."

Kinichi Uchikura, president of Pacific Software Publishing Inc., explained the discrepancies in U.S. and Japanese computer development since 1980. Japanese companies' insistence on turning out models that were incompatible with others on the market caused unique—and ironic—problems, Mr. Uchikura said, especially when U.S. companies began to compete in Japan. He added that the Windows technology so popular in America does not work with many Japanese computers and many U.S.-designed utility programs can damage Japanese hardware.

Scott Edward Harrison of Harvard Law School Library discussed "Use and Access Issues Relating to Japanese Electronic Information."

Ken Lunde, project manager for

Japanese Font Production at Adobe Systems Inc. and author of *Understanding Japanese Information Processing*, said that the Japanese use various types of character sets that may change from one vendor or machine to the next. He warned that different character sets require different types of encoding methods and that the user who switches from one to another may lose data and suffer other setbacks.

Cameron Momtaz, a data base and foreign technology analyst for the Microelectronics and Computer Technology Corp., disclosed the surprising news that Japan lags far behind the United States in its use of Internet to publicize research information. Widespread growth of electronic mail in America has led to surging interest in this new technology but the Japanese telecommunications market's view of the Internet as unwelcome competition has caused the government to discourage its use.

Only recently has the hard-lobbying academic community been able to win growing approval for its implementation. Mr. Momtaz put the number of Japanese computers linked to the Internet at only 3 percent of all U.S. connections. "Japan currently has roughly as much Internet traffic as Taiwan—a country with one-sixth of its population," he said.

A large percentage of the conference attendees claimed familiarity with the Internet, and many speakers cited it as an important and growing way to retrieve Japanese technical literature. Several attendees applauded the conference and urged the JDC to post information on the Internet.

Copies of the conference proceedings are for sale by the U.S. National Technical Information Service. For date of availability and price, call (703) 487–4650; fax (703) 321–8547. Specify NTIS Order Number PB94–127925. —*Barbara Bryant*

Barbara Bryant is on the staff of the Public Affairs Office.

Bobbitt Prize Nominations Sought

The Library of Congress is seeking nominations for the 1994 Rebekah Johnson Bobbitt National Prize for Poetry.

Nominations for the $10,000 prize may be submitted only by publishers. Rules and application forms are available from the Poetry and Literature Center, Library of Congress, Washington, DC 20540–8910. Four copies of the nominated book should accompany the entry form and a $25 contribution in the form of a check payable to the "Poetry and Literature Fund" of the Library of Congress, along with a stamped return postcard so that the Library may acknowledge receipt. Entries should be postmarked no later than July 15, 1994. Publishers are urged to be selective in their nominations.

The award will be presented in October 1994 for the best book of poetry published by a living U.S. author during the preceding two years (i.e., during 1992 or 1993). The first of these biennial prizes, presented in even-numbered years, was awarded to James Merrill in October 1990 for his collection *The Inner Room;* the second, in October 1992, was shared by Louise Glück and Mark Strand.

The prize is given by the family of the late Rebekah Johnson Bobbitt of Austin, Texas, in her memory. She was the late President Lyndon B. Johnson's sister. While a graduate student in Washington during the 1930s, she was an employee of the Library of Congress, where she met coworker and college student O. P. Bobbitt, whom she later married.

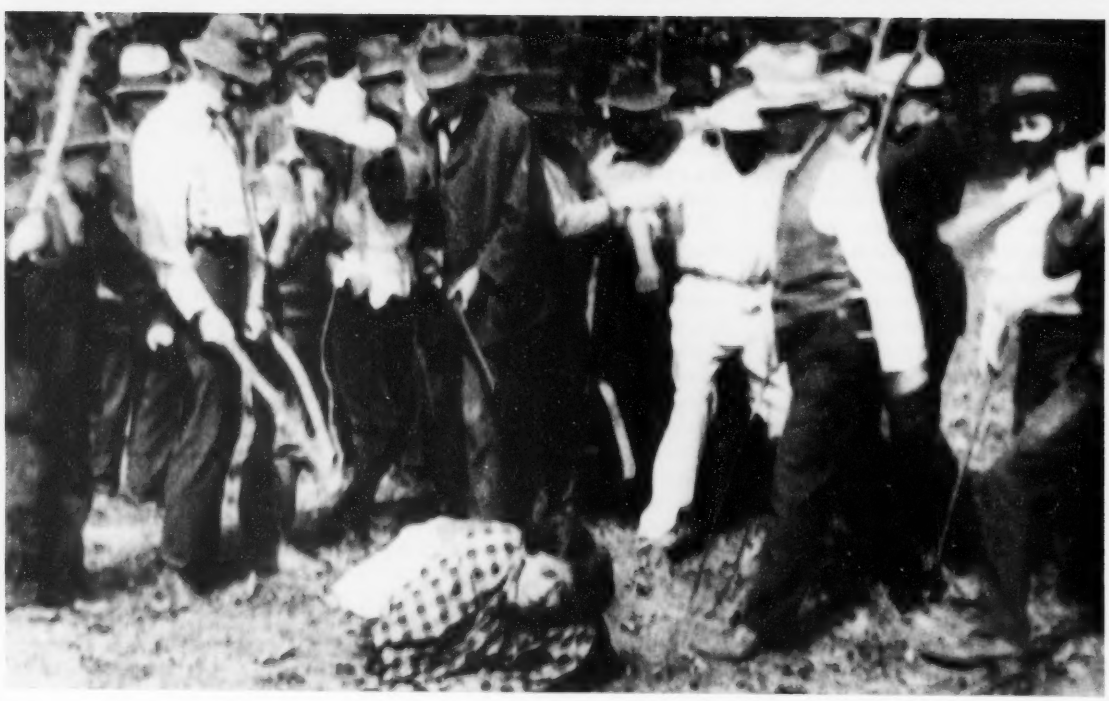
When the Bobbitt Prize was first given in 1990, it was a milestone in the Library's history. It was the first such award given by the Library since 1949, when the Joint Congressional Committee on the Library of Congress in 1949 adopted a policy prohibiting the Library from granting any more awards or prizes as a result of the controversy surrounding the Library's awarding of the 1948 Bollingen Prize to Ezra Pound for his *Pisan Cantos.*

On April 15, 1988, however, the Joint Committee on the Library approved Librarian of Congress James H. Billington's petition for the resumption of "the awarding of prizes by the Library of Congress in recognition of exceptionally meritorious achievements in the life of the mind, including works in biography, history, fiction, poetry and drama, as requested by the Librarian."

A four-person committee to select the three-person Bobbitt Prize jury for the 1994 award will convene at the Library this month, and will be made up of the Librarian of Congress, the Poet Laureate Consultant in Poetry (Rita Dove), a publisher appointed by the Academy of American Poets and a literary critic appointed by the Bobbitt family. The prize jury will convene by mid-September.

For purposes of the prize, a book is defined as follows: a collection of printed leaves that have been folded and secured by adhesive along the binding edge in a perfect binding; i.e., no saddle-stitched or stapled binding, bound and published in a standard edition of not less than 1,000 copies. A first book or book composed of new work will qualify; collected and selected works will qualify only if they include at least 30 new poems previously unpublished in book form.

Announcement of the recipient of the award will be made by the Library in early October 1994 by news releases to major newspapers and literary magazines. Also in October, the award will be made by the Librarian at an invitational reception, to be followed by a public reading, by the author, from the book chosen for the award.



The Library of Congress Video Collection:
Joint Project Makes Rare Films Widely Available

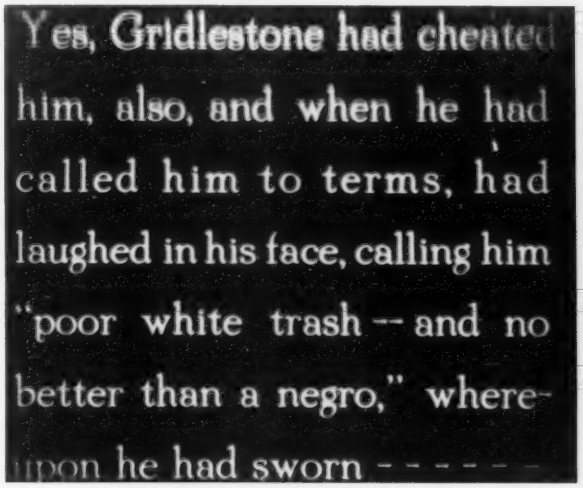
by Barbara Bryant

Among the more than 3 million motion pictures, videotapes, videodiscs and recordings in the Library's Motion Picture, Broadcasting and Recorded Sound Division (M/B/RS) are 100,000 reels of early nitrate films—some of which may not now exist anywhere else in the world.

For years, the Library has been working to preserve and when possible restore many of these 35mm films that were made on highly flammable nitrate film stock. Last month, the Library and the Smithsonian Institution announced a joint effort to make a representative sample of these films available on videocassette for sale to the public.

"We're always looking for ways to make the Library's collections more accessible, not only to people who come here to do research, but to others throughout the world," said David Francis, chief of M/B/RS.

"We're delighted to work with the Smithsonian Institution in releasing these rare and historical films to the public," added Dina Fleming, public services coordinator for M/B/RS and production coordinator for the project. "The Smithsonian's well-established marketing networks and its willingness to fund the production of these videos made it possible for us to complete this project. I hope we'll be able to work together on similar projects in the future."


Yes, Gridlestone had cheated
him, also, and when he had
called him to terms, had
laughed in his face, calling him
"poor white trash -- and no
better than a negro," where-
upon he had sworn - - - - - -

Scenes from "Within Our Gates" (1919), the earliest surviving feature directed by an African American, Oscar Micheaux. The film provides "a historically valid response to D.W. Griffith's racist landmark, 'The Birth of a Nation' (1915)"; an intertitle from the film. *From Vol. 1:* The African American Cinema I

Andrew Ferguson, director of Smithsonian Video, agreed. "I've enjoyed working with the Library of Congress on this project and I hope the collaboration will continue. Both institutions are dedicated to ensuring a diffusion of knowledge and what better way to accomplish that than to share material from the Library's collections with the public? We hope to distribute additional films and perhaps selections from the Library's music collection as well."

During an evening reception in the Library's Mary Pickford Theater, Constance Newman, under secretary of the Smithsonian Institution, explained the importance of the rare, historical films featured in the new Library of Congress Video Collection.

"Since taxpayers support the Smithsonian Institution's and the Library's collections and research, ideally they—the taxpayers—should be able to benefit directly from the holdings of the institutions and from the expertise of their staffs. The films that these videos reproduce are a prime example of fragile items that would suffer from public exposure. It is encouraging," she added, "that, in an era of constrained budgets, the Library and the Smithsonian accomplished this collaboration in researching, assembling and packaging the Library of Congress Video Collection with existing staff, existing offices and existing programs."

Prior to a screening of brief excerpts from the films, Dr. Billington stressed the significance of this project:

"Until the electronic superhighway becomes a reality, we still have to make our collections available in what is now considered a traditional form—the videocassette. The Smithsonian has access to the arts community throughout the nation and can, therefore, ensure that these important films, which have not been previously available, will obtain a wide distribution. We are also grateful to the Smithsonian for sharing with us the financial risks involved in this venture."

Later, David Francis, chief of M/B/RS, described some of the research and expert consultation the

division conducted in preparing the six-volume set for release. "We first came up with the idea of distributing some of these films on video in 1991," he recalled. "We asked Janet Staiger, chairman of the Society for Cinema Studies, for advice on what categories the society—which includes film teachers and historians—believes are underrepresented. The respondents asked us to include films by African American directors, by women directors and those that show the development of early cinema."

Scott Simmon, formerly curator of the Library's Mary Pickford Theater, now a professor of film studies at San Francisco State University, selected films for each category based on their suitability, completeness and visual quality. He also wrote the notes that describe each film and checked each tape to ensure satisfactory transfer. The collection, which is being released on six cassettes, features the following films:

Vol. 1, *The African American Cinema I,* presents Oscar Micheaux's "Within Our Gates" (1919), his second film (following "The Homesteader"). The earliest surviving feature directed by an African American, it uses a multi-race cast that, as Mr. Simmon explained in the accompanying liner notes, "allowed for engagement with issues beyond the scope both of all black 'race movies' and of Hollywood studio productions."

The film follows Sylvia Landry, who attempts to raise money to keep a Southern school for black children from closing while concealing a scarred personal history and fending off aggressive suitors. "As in Micheaux's novels, the film is structured through now-disconcerting flashbacks, digressions and cutaways to distant stories, but the film is completely coherent on its own distinctive terms," Mr. Simmon wrote.

"Its long backstory of Sylvia's youth, with the lynchings and attempted white-on-black rape, seems a historically valid response, in both content and intercut style, to D.W. Griffith's racist landmark, 'The Birth of a Nation' (1915)."

Scene from "Alias Jimmy Valentine" (1915), directed by Maurice Tourneur. Its hero, an ex-convict, is lured into crime by his pals, has a devoted lover and is pursued by a determined gumshoe. Similar scenarios can be seen in such contemporary films as Brian De Palma's "Carlito's Way" (1993). *From Vol. 2:* The Origins of the Gangster Film

Vol. 2, *Origins of the Gangster Film,* features two films; the first is D.W. Griffith's "The Narrow Road" (1912), an obscure one-reel film that precedes his "Musketeers of Pig Alley," which is often referred to as the "first" gangster film.

"The Narrow Road" portrays a police detective's pursuit of a redeemable criminal whose faithful wife is played by Mary Pickford (not identified in the film credits).

Also in Volume 2 is "Alias Jimmy Valentine," a five-reel feature directed by Maurice Tourneur, who brought his experience as a former book illustrator and sculptor's assistant to the film, which features "deep" staging of the action and unusual camera angles, including overhead views of a bank robbery.

Unlike "The Narrow Road," this film, Mr. Simmon wrote, "is less a story of city streets than of small, sophisticated gangs—safecrackers in the Tourneur [film], counterfeiters in the Griffith. Our heroes are criminals before we meet them, and their stories reflect both gangster-film conventions and a popular cycle of prison movies." Robert Warwick, a Broadway idol and Hollywood character actor in the 1950s, stars in the film, which was lost for 75 years before Australia's National Film and Sound Archive repatriated the single surviving print to the Library of Congress in 1989.

Vol. 3, *Origins of American Animation, 1900–1921,* presents a collection of 21 short cartoons, featuring George Herriman's "Krazy Kat," "The Katzenjammer Kids" and surviving fragments from "Gertie on Tour" and "The Centaurs" by Winsor McKay. The earliest short film, "The Enchanted Drawing" (1900), is not animated but offers insight into how this art was developed.

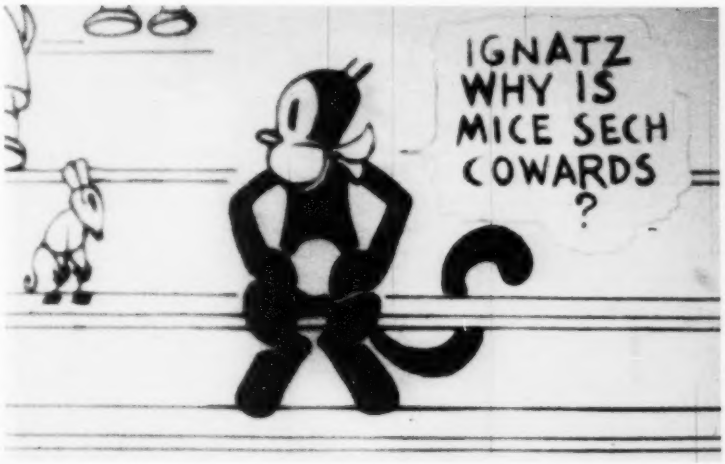
J. Stuart Blackton, at the time a cartoonist for the New York *Evening World,* is photographed in Thomas Edison's "Black Maria" studio performing a vaudeville routine called

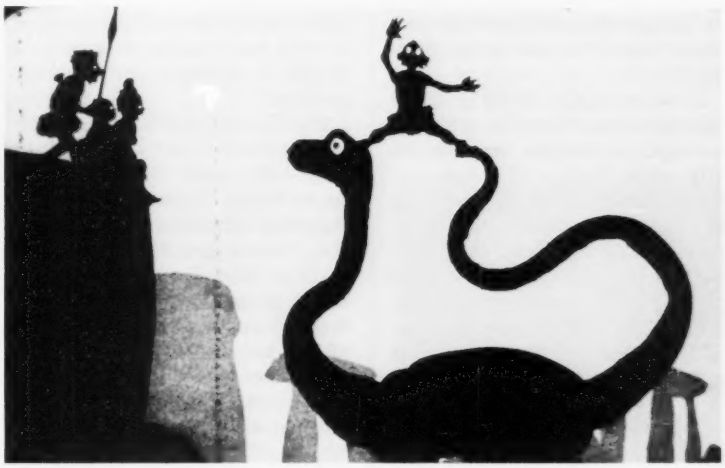
"the lightning sketch," supplemented by stop-camera tricks that bring the drawn objects to life.

Vol. 4, *Origins of the Fantasy Feature,* presents two rare features from 1914. The first is "The Patchwork Girl of Oz," written and produced by L. Frank Baum, author of the first 14 Oz novels. The cast includes Pierre Couderc, a 17-year-old French boy, in the title role, while Violet MacMillan, who had played Dorothy in a stage musical version of *The Wizard of Oz,* plays a young munchkin boy.

The second is "A Florida Enchantment," directed by Sidney Drew. It is based on an 1891 novel and 1896 play of the same title. The action centers on a woman who finds magic seeds that can change women into men and men into women without drastically changing their appearance. Although the acting is "superb," Mr. Simmon said that "the casting is unfortunately more typical of the era in filling African American roles with whites in blackface and in resorting to slapstick comedy among the black characters."

Vol. 5, *The African American Cinema II,* presents "The Scar of Shame" (1926), a rare surviving silent example of what the film industry once labeled "race movies," regional, low-budget films made for African American audiences and often featuring all-black casts. Though a melodrama of dance halls and gunfights, the film depicts poverty, ambition and





Early animation efforts include "Krazy Kat and Ignatz Mouse at the Circus" (1916), featuring the popular cat and the brick-hurling object of desire, Ignatz Mouse; "The First Circus" (1921) is from Tony Sarg's "Almanac" series. It highlights his mastery of the shadow silhouette; from the "Dreamy Dud" series is "Dud Leaves Home" (1919), which stars Dreamy Dud, a boy with an overactive imagination. *From Vol. 3:* Origins of American Animation, 1900–1921

prejudice within the black community in ways otherwise unseen in silent film.

In his description of the film, Mr. Simmon wrote, "'The Scar of Shame' managed to describe, through the heightened disguise of melodrama, something authentic about African American experience in the 1920s. Taken literally, the plot is full of contrivance and wild coincidence, but it also conveys something of the difficulties of escape from the ghetto.

"The film's melodramatic conflict between the ghetto streets and the black upper classes is generally free of coding by dark and light skin color (as so often it is not in Micheaux). And the preachy discussion of 'environment' in the well-designed art intertitles may also be progressive, a denial of determinism by racial genetics."

The film is preceded by a three-minute short of pianist Eubie Blake (1883–1983) and 12-year partner, singer Noble Sissle, who perform their 1918 composition, "Affectionate Dan," and a jazzed-up spiritual.

Vol. 6, *America's First Women Filmmakers,* presents four complete works from the silent era's two most accomplished and successful women directors. Alice Guy-Blaché (1875–1968) was probably the first person to direct a narrative film; her first may have been "La Fée aux Choux" ("The Cabbage Fairy").

From 1910 until 1914, she produced and supervised more than 300 one- and two-reel films, directing about 50 of them. Her one-reel "Matrimony's Speed Limit" (1913), about a businessman who thinks he must marry before noon to inherit a fortune, and "A House Divided" (1913), about an estranged couple's legal agreement to "live separately together," were chosen from Guy-Blaché's vast repertoire.

Two works by Lois Weber (1882–1939), a well-known writer and one of the highest paid directors in Hollywood at the time, are also included in this volume. Known for her films that explored family behavior, she also directed the 1916 "Where Are My Children?," a complex tale about abortion. Weber's "How Men Propose" (1913) portrays a woman who, according to Mr. Simmon, conducts "dispassionate research for her article about male courtship rituals," while the 1921 "Too Wise Wives" offers contrasting views, through the portrayal of two families, one rich, the other richer, of the roles wives should play.

"Both Alice Guy-Blaché and Lois Weber have been badly neglected by film historians, but that is partially because their films have been so difficult to see," Mr. Simmon concluded.

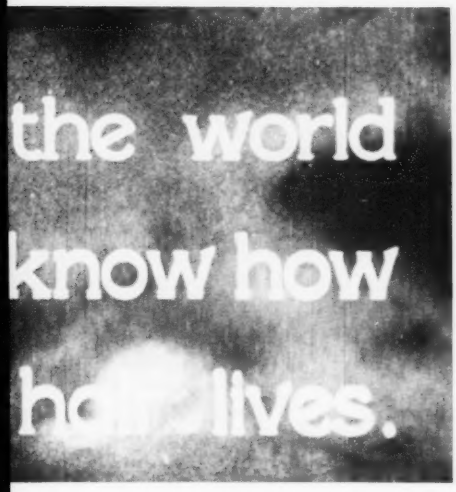
"Most are now lost (including all of Guy-Blaché's feature-length films), and those few that have survived have been generally unavailable on video."

Preservation. The Library of Congress preserved the films at its Motion Picture Conservation Center in Dayton, Ohio, and then transferred them to a digital tape master. Piano scores, composed and performed by Philip Carli, a graduate student at the University of Rochester and pianist at the George Eastman House, have been added to each film. In a

"The Patchwork Girl of Oz" (1914) is based on L. Frank Baum's novel of the same name published the year before. Baum (1856–1919), who produced the film, wrote 14 Oz novels; an intertitle and scene from "The Scar of Shame" (1926), a rare silent surviving example of what the industry once called "race movies." The film "managed to describe something authentic about African American experience in the 1920s." *From Vol. 4:* Origins of the Fantasy Feature *and Vol. 5:* The African American Cinema II

collaborative effort, the Smithsonian Institution agreed to fund the project's production costs by purchasing the six-volume sets and paying a modest licensing fee. Smithsonian Video, a division of Smithsonian Institution Press, will release the videos through retail outlets, direct mail and its sales shops. They will also be sold in the Library Madison Building Sales Shop. Negotiations are under way to make the films themselves available for rent through the Museum of Modern Art Circulating Film Library.

Robert McC. Adams, secretary of the Smithsonian, welcomed the project. "It represents a convergence



of the interests and objectives of the two institutions," he said. "The enriched understanding of lost early stages in the development of the motion-picture art and industry that these videocassettes will make widely available should be a significant contribution to popular culture."

This project is one of many steps the Library is taking to promote the importance of film preservation. The National Film Preservation Act of 1992 (P.L. 102-307) directs the Librarian to analyze the current state of American film preservation and develop a coordinated national program.

While reflecting on the various stages involved in restoring and preparing these films for transfer to VHS format, Mr. Francis recalled the challenges division staffers encountered in restoring these rare and imperfectly preserved treasures.

He offered as an example "Within Our Gates," a copy of which Tom Cripps, a leading expert on black cinema, found in the late 1970s at Filmoteca Española, Spain's national film archives. Called "La Negra" ("The Black Woman"), the film's original English titles had been replaced by interpretive Spanish titles. In 1989 the National Center for Film and Video Preservation at the American Film Institute arranged to have the Filmoteca Española make a safety-film preservation copy of "La Negra" for deposit at the Library of Congress.

"We were delighted to receive this version of the film—from possibly the only copy that still exists," recalled Mr. Francis. "Unfortunately, the Spanish titles did not translate Micheaux's original text, but were written to explain the action to the audience. Scott Simmon did extensive research and rewrote the titles in an effort to recapture the flavor of the original version. He read several of Micheaux's books and viewed his other films and then translated the Spanish titles, changing them when necessary to fit the director's style and the content of the movie itself."

"We also spent a great deal of time preserving and restoring these films," Mr. Francis added. "It's taken many months of hard work, but we're proud to be able to make them available to the public both on video and later in film.

The Library of Congress Video Collection is available for $34.95 per cassette in the Library's Sales Shop and in Smithsonian museum shops and other retail outlets throughout the country. The videos are also available through the American International Distribution Corp. Shipping and handling is $3.50. For additional sales information, call (800) 669-1559 or write Smithsonian Video, 64 Depot Road, Colchester, VT 05446.

—Barbara Bryant is on the staff of the Public Affairs Office.

Take 2: Restoring Old Films

Many silent film experts and fans can describe in great detail the technical and artistic aspects of their favorite films: how a unique panoramic view was shot, for example, or a given director's fondness for a particular style of titles.

Very few, however, are aware of the vast amount of time and expertise required to restore damaged or incomplete portions of these valuable artifacts and then transfer them to modern safety film that can be projected on up-to-date equipment.

Prior to 1951, 35mm films made for theatrical release were on cellulose nitrate film stock, which is highly flammable. Quite perishable, it eventually disintegrates into a fine brown dust and during later stages of deterioration can ignite at temperatures as low as 106 degrees Fahrenheit.

Preservation specialists copy nitrate film onto safety film stock, which today may be composed of cellulose acetate or polyester. Once ignited, this substance curls and smolders. Although it requires the correct storage conditions, safety film does not disintegrate so readily and, if properly stored, is believed to last up to 200 years. Preservation specialists copy material from nitrate to safety film by making a duplicate negative from a positive or a fine-grain master positive from a negative.*

Kenneth Weissman, laboratory supervisor at the Library's Motion Picture Conservation Center in Dayton, Ohio, described the challenges involved in restoring several of the films now being released on videocassettes.

Paul Chrisman, an electronic technician in the Motion Picture, Broadcasting and Recorded Sound Division, recorded all of the music onto the video master of the films . . .

The film of musicians Noble Sissle and Eubie Blake, which precedes "Scar of Shame," "was a sound test—one of the first films to incorporate the sound on the film—featuring Noble Sissle and Eubie Blake doing part of their vaudeville act," Mr. Weissman explained. "We were working with a nitrate film with terrible sound quality which we rerecorded on magnetic film, blocking out most of the background noise and other sounds such as hisses and clicks."

Unlike current films, which are shot at 24 frames per second, or 90 feet per minute, the Sissle and Blake film was shot at 80 feet per minute or 21⅓ frames per second. "After converting the sound portion of the film to the modern standard, we had to "stretch" the picture by printing every eighth frame twice so that the picture and the sound would be in synch," Mr. Weissman said.

The restoration of Micheaux's film "Within Our Gates" posed different problems. "The Filmoteca Española copied their nitrate film copy of 'Within Our Gates' to safety film, from which we ordered a master positive and two prints," Mr. Weissman said. "From the master positive we made new film negatives. A commercial film lab produced negatives of the 183 new English titles created by Scott Simmon, which we later cut [spliced] into the film negative after cutting the Spanish titles out.

"Fortunately, a few of Micheaux's English titles that were still dimly visible on the film gave us some indication of what type font and size to use in creating the new ones."

Mr. Weissman also added two descriptive titles at the beginning of the film that describe the titles' revision and identify the work as a Library of Congress Video Collection item. "We're careful to advise the audience of any changes we may have made to the film so they know how, and why, they may differ from the original," he explained.

"This was the first time we've ever attempted a project like this, and it was quite a challenge," Mr. Weissman

. . . While pianist Philip Carli composed and performed it on the spot.
Photos by Yusef El-Amin

said. "But it's worth the effort. Every film is individual. They all have their own styles and problems—just like people—and they must be treated accordingly, even when you're dealing with several versions of the same film."

From Dayton, the film next went to the Magnetic Recording Laboratory at the Library's Madison Building in Washington to be transferred to digital tape by James Winther, an electronics engineer. Mr. Winther reduced the image by 5 percent to include the titles that had been shot close to the film's edge and might otherwise have been cut off in the video conversion process. Paul Chrisman, an electronic technician, recorded all of the music onto the video master of the film, while pianist Philip Carli composed and performed it on the spot.

"We'd like to do similar projects in the future," Mr. Weissman said. "But film restoration is very time-consuming and competes with preservation efforts. A few years ago we restored a print of "Mr. Smith Goes to Washington." Many people don't know that five slightly different versions of the film were actually produced. We'd like to preserve all versions, but we have to choose the one that is most representative of the original creative team's work. This is true for a lot of films because the 'road version' of a given work is often shorter than the premiere version, which allows theater owners to schedule as many showings—and make as much money—as possible in a day.

"The Library has to give priority to its more than 100,000 reels of nitrate film that must be transferred to more durable film before it deteriorates further," he continued. "And since in many cases, the material is not considered commercially viable, many [commercial firms] choose not to preserve it, so it falls to the archivists rather than the copyright owners to preserve it."

—Barbara Bryant

**SOURCE: Film and Videotape Preservation Factsheet, "Footage 89: North American Film & Video Sources."*

Suggested Reading—and Viewing

Compiled by Scott Simmon, formerly curator of the Library's Mary Pickford Theater, now a professor of film studies at San Francisco State University.

Volume 1/Reading:

Cripps, Thomas. *Slow Fade to Black: The Negro in American Film, 1900–1942.* New York: Oxford University Press, 1977. (A history of African American filmmakers and images. Cripps's sequel, *Making Movies Black: The Hollywood Message Movie from World War II to the Civil Rights Era* (Oxford, 1993), extends the history through the 1950s.

Diawara, Manthia, ed. *Black American Cinema.* New York: Routledge/American Film Institute, 1993. (An anthology, including three articles on Micheaux.)

Micheaux, Oscar. *The Homesteader.* 1917. Reprint. College Park, Md.: McGrath Publishing Co., 1969

Reid, Mark A. *Redefining Black Film.* Berkeley and Los Angeles: University of California Press, 1993. (A study of films controlled by African Americans, with a chapter on "Early African American Film Companies.")

Volume 1/Viewing:

Several other Micheaux films have been released on video, including "Body and Soul" (1925), "The Girl from Chicago" (1932) and the recently rediscovered "Veiled Aristocrats" (1932). "The Scar of Shame" (Volume 5 of the Library of Congress Video Collection) is a 1926 silent film with an all-black cast.

Volume 2/Reading:

Brownlow, Kevin. *Behind the Mask of Innocence.* New York: Alfred A. Knopf, 1990. (A full, crisply illustrated book on early "social conscience" films, with chapters on crime, prisons, poverty, drugs, sex, women's

suffrage and other sensational topics engaged with surprising frequency in silent films.)

Rosow, Eugene. *Born to Lose: The Gangster Film in America.* New York: Oxford University Press, 1978. (A well-illustrated history of the genre.)

Sklar, Robert. *City Boys: Cagney, Bogart, Garfield.* Princeton, N.J: Princeton University Press, 1992. (A sophisticated study of gangster-film stars.)

Volume 2/Viewing:

A tinted version of Tourneur's "The Last of the Mohicans" is available on videodisc (Lumivision/George Eastman House.) Griffith's "The Musketeers of Pig Alley" can be found on the tape "'The Musketeers of Pig Alley' and Selected Biograph Shorts, 1912–1913" (Kino), which also includes his "One Is Business; The Other Crime" (1912), a film that compares white- and blue-collar criminality. Griffith's "Intolerance" (1916), with gangster elements in its "modern story," is available on tape and disc.

Volume 3/Reading:

Crafton, Donald. *Before Mickey: The Animated Film. 1898–1928.* Cambridge, Mass.: MIT Press, 1982. (The definitive history of silent-era animation.)

Lenburg, Jeff. *The Encyclopedia of Animated Cartoons.* New York: Facts on File, 1991. (The key reference work on this subject.)

Maltin, Leonard. *Of Mice and Magic: A History of American Animated Cartoons.* Revised edition. New York: New American Library, 1987. (A full, well-illustrated history, with a chapter on the "The Silent Era" and extensive studio filmographies.)

Volume 3/Viewing:

Winsor McCay's complete surviving cartoons (1911–21) are collected on "Animation Legend: Winsor McCay"; "Felix the Cat" cartoons from 1919 to 1930 are on "Felix!" (both available on tape and disc).

Volume 4/Reading:

Bowser, Eileen. *The Transformation of Cinema, 1907–1915.* New York: Scribner, 1990. (A definitive history of U.S. filmmaking in these years, documenting the conversion from one-reel to feature length. Also published by Scribner are the other two volumes on silent film in the "History of American Cinema" project: Charles Musser's *The Emergence of Cinema: The American Screen to 1907* and Richard Koszarski's *An Evening's Entertainment: The Age of the Silent Feature Picture, 1915–1928.* The three volumes are also available in paperback from the University of California Press.)

Donald, James, ed. *Fantasy and the Cinema.* London: British Film Institute, 1989. (A sophisticated anthology of articles.)

Uricchio, William and Roberta E. Pearson. *Reframing Culture: The Case of the Vitagraph Quality Films.* Princeton, N.J.: Princeton University Press, 1993. (A study of high art in early filmmaking through the company that produced "A Florida Enchantment.")

Volume 4/Viewing:

Available silent fantasy features include a 1916 version of Jules Verne's "20,000 Leagues Under the Sea" and a 1925 version of Arthur Conan Doyle's "The Lost World" (both on tape and disc). Among early features, available titles include "Cabiria" (Italy, 1913; tape and disc) and a tape titled "D.W. Griffith's 'Judith of Bethulia' (1913) and 'Home, Sweet, Home' (1914)" (Kino).

Volume 5/Reading:

Cripps, Thomas. *Black Film as Genre.* Bloomington: Indiana University Press, 1978. (Includes a chapter on "The Scar of Shame." Cripps's *Slow Fade to Black: The Negro in American Film, 1900–1942* (Oxford University Press, 1977) remains the essential history of this era.)

Diawara, Manthia, ed. *Black American Cinema.* New York: Routledge/American Film Institute, 1993. (An anthology of recent articles.)

Reid, Mark A. *Redefining Black Film.* Berkeley and Los Angeles: University of California Press, 1993. (A study of films controlled by African Americans.)

The April 13 reception was attended by (from left): Terrance Afer-Anderson, marketing manager for Smithsonian Video; David Francis, chief of the Motion Picture, Broadcasting and Recorded Sound Division (M/B/RS); Andrew Ferguson Jr., director of Smithsonian Video; Dina Fleming, public services coordinator for M/B/RS; and Craig Reynolds, executive assistant for Smithsonian Video. *Photo by Jim Higgins*

Volume 5/Viewing: Volume 1 of the Library of Congress Video Collection reproduces Oscar Micheaux's "Within Our Gates" (1910). Micheaux's "Body and Soul" (1925) is the only other silent film with an African American cast currently on video. Available titles among Hollywood's handful of later black-cast films include "Hallelujah" (1929), "The Green Pastures" (1936), "Cabin in the Sky" (1943) and "Stormy Weather" (1944).

Volume 6/Reading:

Acker, Ally. *Reel Women: Pioneers of the Cinema, 1896 to the Present.* New York: Continuum, 1991. (An encyclopedia with readable essays and brief filmographies.)

Heck-Rabi, Louise. *Women Filmmakers: A Critical Reception.* Metuchen, N.J.: Scarecrow, 1984. (Includes chapters on Guy-Blaché and Weber.)

Mayne, Judith. *The Women at the Keyhole: Feminism and Women's Cinema.* Bloomington: Indiana University Press, 1990. (A sophisticated study with sections on "Female Authorship" and "Early Cinema and Women's Films.")

Slide, Anthony, ed. *The Memoirs of Alice Guy Blaché.* Metuchen, N.J.: Scarecrow, 1986. (Focuses on Guy-Blaché's work in France; includes an epilogue by the director's daughter, reprints of early articles and a complete filmography.)

Volume 6/Viewing:

Of U.S. silent films from women directors, only "The Blot" (1921, Lois Weber) is available on video. In Hollywood's sound-film era, only two women directors were active: Dorothy Arzner, whose films on video include "Christopher Strong" (1933), "Craig's Wife" (1936) and "Dance, Girl, Dance" (1940) and, later, Ida Lupino, whose available films as a director include "The Bigamist" (1953) and "The Hitchhiker" (1953).

Writer Herman Wouk To Speak at LC

Acclaimed writer Herman Wouk, author of "The Winds of War," among other best-sellers, will speak at the Library on June 2 in the Mumford Room, sixth floor, Madison Building, at 6:30 p.m. Admission is free and open to the public.

Photo copyright Yousuf Karsh

Institute on Federal Library Resources

The 20th annual Institute on Federal Library Resources, sponsored by the School of Library and Information Science at Catholic University of America, will be held in Washington, D.C., July 25–Aug. 4.

Frank Kurt Cylke, the academic director, announced that the curriculum will: identify the role of federal libraries, information centers and data banks in the federal library community; discuss the implication of the National Commission on Libraries and Information Science's posture as related to federal libraries; identify resources, publications and specialized services provided by federal libraries; identify resources available through major government clearinghouses, such as the National Technical Information Service (NTIS), the Educational Resources Information Center (ERIC) and the Defense Technical Information Center (DTIC); compare the in-operation or the in-process development of the major federal library and information services; identify and articulate the functions performed by the Federal Library and Information Center Committee.

Participants will be addressed by 28 directors of federal information programs and several membership association representatives.

Information regarding the institute may be obtained by contacting the School of Library and Information Science, Catholic University of America, Washington, DC 20064; telephone (202) 319–5085.

PUBLICATIONS

New *Science Tracer Bullets*

☐ *LC Science Tracer Bullet: Technology Transfer: The Use of Government Laboratories and Federally Funded Research and Development.* ISSN 0090–5232. (TB–93–5). September 1993. Compiled by Constance Carter, this literature guide provides information on reference material in the collections of the Library of Congress on the issue of transferring government R&D information to the private sector.

☐ *LC Science Tracer Bullet: Science Projects in Biology.* ISSN 0090–5232. (TB–93–6). December 1993. Compiled by Constance Carter, this literature guide provides information on reference material in the collections of the Library of Congress that will assist junior and senior high school students and teachers to plan, prepare, and carry out science fair projects in the biological sciences.

Copies of these publications may be obtained free on request from the Library of Congress, Science Reference Section, Science and Technology Division, Washington, DC 20540–5581. Copies have also been provided to the Superintendent of Documents for distribution to depository libraries.

The Technology Assessment Staff Laboratory:
Evaluating Emerging Technologies for the Library

Want a glimpse into the future of computing and telecommunications? Step into the Technology Assessment Staff Laboratory (TAS), located in the Library's Madison Building.

The TAS Laboratory, or "the lab," is the place to go for a demonstration of the latest technologies and an understanding of how they will transform the Library of Congress—and indeed the entire library community.

It's a modest operation, just a small collection of ordinary looking machines. But these machines do extraordinary things; they are the latest models of some of the most highly developed information systems in the world. Some are so new that they are not even on the market. Manufacturers loan prototype equipment to the lab for "beta testing"—an evaluation process used to determine final modifications before products are released to the marketplace.

Nat Gadson, senior systems analyst, examines a computer board that converts moving images into digital format for storage and playback on a personal computer. *Photos by Jim Higgins*

There is always something new in the lab, and usually something even better is on the way. Word of the lab is spreading fast. It is common now to see small groups of visitors clustered around a screen saying things like, "ooh . . ." and "aah . . ." and "we need something like this as soon as possible." Increasingly, these sounds are coming from leaders in education, communications and the library community who visit the lab almost daily.

TAS was originally established within the Library's Information Technology Services (ITS) directorate to evaluate new and emerging technologies and determine which are best suited to meet the Library's near- and long-term requirements.

Recently TAS set up its special facility—the lab—to test and demonstrate these new capabilities. By staying current with new technology, the lab has enabled LC to take advantage of exciting and increasingly economical technologies.

LC shares its information about new technology with the broader library and research communities and also with other governmental agencies. By participating in beta tests, the laboratory enables LC to have an influence on product development. The major focus of the laboratory remains on finding new and better ways of meeting Library of Congress requirements.

The Technology Assessment laboratory has proved so successful in recent months that its staff have received numerous requests for demonstrations and for advice on new technology matters. One major recent demonstration was at a hearing of the Senate Rules and Administration Committee on March 3, where four emerging technologies were demonstrated:

- ☐ capabilities of the Internet;
- ☐ image scanning and processing systems;
- ☐ video conferencing and television capture techniques; and
- ☐ technologies to aid the physically challenged, particularly the hearing impaired and vision impaired.

TAS attempts to integrate products from different vendors, adapting off-the-shelf products into composite systems that perform useful functions for the Library. One recent example is a video capture and redisplay system that combines technologies from a video distribution vendor, a computer manufacturer and a display system provider, which had never previously been used together. This system is potentially useful for the collection and preservation of televised works.

One of the most exciting new products on display is the beta version of a commercial hybrid analog-digital television system. This equipment can take video signals and display them on computer terminals. A computer video display system can be made by inserting a $500 board into a standard PC. The video can be transmitted to the computer over the Library's existing "token ring" computer network or existing twisted-pair telephone lines. By adding a $200 camera and connecting to a central controller system, videoconferencing can be accomplished over the existing network.

Conceivably, for example, one could call up a catalog entry and discuss it with a reference librarian "windowed" into the computer screen. Such a setup was tested

among a few Madison Building offices. Experimental direct full-motion video links with the Architect of the Capitol, and with House and Senate sites, were also tested. An operational link was established between the Library of Congress and the Senate Rules and Administration Committee for the March 3 demonstration. Barbara Ringer, acting Register of Copyrights, addressed the committee about copyright issues using this link from the Library.

TAS also used the lab to put new pieces of equipment together in unexpected ways in designing a video distribution system. For example, a widely available commercial software package allows the user to display multimedia at a choppy 15 frames per second. By coupling this package with a commercially available video accelerator board, the lab boosted the video to the standard 30 frames per second.

Lab personnel also installed a video capture card and connected it to the video distribution system. Now it is possible to "grab" fresh images directly off C-SPAN and edit them into a custom presentation. One can "point and click" on icons to play stored video and use standard editing packages to modify the stored clips. This innovation from the TAS lab was so impressive that several of the vendors have expressed interest in reusing it to assist other customers.

The Library's Interpretive Programs Office is now scanning images from upcoming exhibitions into digital form so they can be transmitted on the Internet. All future exhibitions will have an electronic version that can be shared on computer screens all over the world. The digital scanning hardware and software used to capture and edit these images was selected and tested by the TAS laboratory.

One of the artists who worked on restoring the murals in the Jefferson Building was the first to see an immediate practical application for the lab's digital camera, a new tool that instantaneously digitizes and stores images on a disk in electronic form. The artist took photos of the murals he was working on and transferred them to the computer, where he can now preview how the murals will look with the grime removed and the paint restored. He can also see and evaluate the ultimate appearance of various possible restorations without ever touching the murals themselves. The disk in the camera can store dozens of images; a CD-size disk in a computer can store thousands.

TAS is continually looking for ways to solve the frustrating compatibility problems that confront anyone trying to link various systems. One new item just out of the box is a system that allows a computer terminal to switch back and forth between IBM-compatible and Apple-compatible operating systems. It could be used, for example, to drive a digital network in which there is a mix of IBM and Apple computers.

With the help of a hearing impaired staff member and a visually impaired staff member, TAS is also evaluating various high-tech products to assist persons with disabilities. For example, a speech-recognition system allows spoken words to be reproduced directly on a computer screen. Using this system, a hearing impaired person can read what someone else has spoken.

Robert Kinneary, graphics specialist, compares a high-resolution print made from the digitized image stored on a computer.

Another piece of equipment, called a "refreshable braille display," can help visually impaired individuals use a computer. A keyboard-size device contains a matrix of pins that push up the braille version of words appearing on the computer screen. Another system, called "speech synthesis," converts the computer text to artificial speech. Combined with a scanner, these systems allow a visually impaired individual to braille-read or to hear the text from a standard book or newspaper. Another system enables a low-vision individual to see everything enlarged on a display screen.

A language software system being tested can translate any passage fed

into it from English into basic Spanish; other languages are also available. Another system, which displays a spectral voice print to show how words have been pronounced, can be used to aid in learning foreign languages by comparing the student's voice print with the instructor's.

Another system being tested for possible production use is an optical character recognition (OCR) scanning system with "fuzzy search" capabilities. This system stores both a bit-mapped image and an OCR text of the scanned document. The fuzzy search allows the proper information to be located, even if the OCR is not 100 percent accurate. This system is being tested with legal documents scanned in other countries and transferred to the Library of Congress over the Internet.

TAS will continue to use the lab to test promising new technologies as they emerge, particularly those with potential to enhance service to Congress and to position the Library as a leader in the emerging digital library area.

Revised, Enlarged Guide to German Collections Now Available

The Library has just published a revised and enlarged guide to the German collections.

The German Collections of the Library of Congress: Chronological Development by Margrit B. Krewson, German/Dutch area specialist in the European Division, describes the Library's wide range of German materials, beginning with the acquisition of Thomas Jefferson's personal library in 1815 (citing items attesting to Jefferson's interest in the Germanic area) and concluding with today's German collections, which comprise approximately 2.25 million volumes in the general collections and more than 4 million pieces in the Library's special collections. Those collections, the largest and most diverse in North America, support research on the postgraduate level in all areas of intellectual achievement.

Among the many noteworthy items in the German collections at the Library are: incunabula, the largest collection in North America—beginning with the Gutenberg Bible; the Whittall Foundation Collection, with manuscript sketches and scores of Bach, Haydn, Mozart, Beethoven, Brahms and Wagner; the papers of Sigmund Freud, which number more than 80,000 pieces; and first editions of the music of the "Waltz Kings" of Vienna, the Strauss and Lanner families.

The papers of Baron Friedrich Wilhelm von Steuben and Carl Schurz; the Deneke Collection of rare materials by Goethe, Schiller and Lessing; and the Kohl Collection of maps relating to the progress of the discovery of America are also among the collections.

Other noteworthy collections include more than 4,000 German posters; thousands of maps from the 16th through 19th centuries assembled by the Austro-Hungarian Field Marshall Franz Ritter von Hauslab, known as the Hauslab-Liechtenstein Collection; the Third Reich Collection containing books, albums and printed material from the Reichskanzlei Library in Berlin; and a collection of more than 60,000 volumes of works on the former German Democratic Republic (East Germany).

The German Collections of the Library of Congress: Chronological Development may be obtained free by writing to the Library of Congress, European Division, Washington, DC 20540–5530.

The first appearance of the name "America" on a map was on a large wall map published by the German cosmographer Martin Waldseemüller in Strasbourg in 1507. Reflecting the explorations of Amerigo Vespucci along the South American coast, Waldseemüller applied this new place name to the area that is present-day Brazil, as depicted on the South America sheet of this 12-sheet map. Although 1,000 copies of this woodblock-print map were supposedly issued, only one copy is known to have survived, in Schloss Wolfegg in Germany. This photo is taken from a facsimile copy in the custody of the Geography and Map Division.

News from the Center for the Book:

Virginia Hosts Regional Library-Head Start Workshop

"I am anxious to get to work in my own state." "I think we really 'got' the concept and embraced the potential."

These and many similar comments on the evaluation forms of participants in the Library-Head Start regional workshop, held in Richmond on March 18–19, heartened the workshop sponsors, the Virginia Center for the Book and the Center for the Book in the Library of Congress. An overflow crowd of 79 participants from 21 eastern states and the District of Columbia shared ideas for developing and strengthening the library-Head Start partnership.

This was the second of three regional workshops administered through a joint agreement between the LC center and the Head Start Bureau of the Department of Health and Human Services (see LC *Information Bulletin*, Jan. 24, 1994, for a report on the first workshop).

Implemented in collaboration with the Association for Library Services to Children (ALSC), a division of the American Library Association, the Library-Head Start Partnership Project is designed to demonstrate in communities nationwide how libraries that serve children and Head Start programs can combine resources and work together in family literacy programs.

"School and public libraries *are* family literacy centers," said John Y. Cole, the center's director. "The Library of Congress and the American Library Association are pleased to emphasize and strengthen this vital connection through the Library-Head Start Partnership Project. It is an important contribution we can make toward the nation's first educational goal—all children in America will start school ready to learn." A third regional workshop was hosted by the Kansas Center for the Book in Topeka on May 13–14.

Maria Salvadore of the D.C. Public Library System and Virginia State Librarian John Tyson discuss how libraries and Head Start can work together.

Virginia State Librarian John Tyson, LC's John Cole, and Beverly J. Bagan, coordinator of the Virginia Center for the Book, opened the workshop. The program leaders were project coordinator Virginia H. Mathews and Susan Roman, ALSC executive director. The starting point for the discussion was a viewing of a 40-minute video produced during the first phase of the partnership project. The video, which describes how to form a library-Head Start partnership, is accompanied by a printed guide.

In addition to sharing experiences about library-Head Start partnerships under way, participants discussed topics such as creating statewide networks; how to develop a memorandum of agreement between libraries and Head Start programs; the use of volunteers; obtaining parental and family involvement; and how partnership programs at the local level might be funded. There were two special presentations: "What We've Learned: Experiences in Partnering," a panel of Head Start and library leaders led by Maria Salvadore, director of children's services, D.C. Public Library System; and "How to Operate a Library-Head Start Partnership," which was led by Carol Talon, family literacy specialist, California State Library.

Workshop participants were:

Alabama: Annie Lucas Brown, Macon County/Tuskegee Public Library; Jasweida McCann, Jefferson County Committee for Economic Opportunity.

Program leaders Susan Roman (left) and Virginia Mathews (right) were joined by Carla Hayden, director of the Enoch Pratt Free Library in Baltimore; Alberta Williams of Cardinal Spellman Head Start in New York City makes a point to the attendees.

Connecticut: Susan Draper Cormier, Willimantic Library Service Center; Lana Ferguson, Guilford Public Library; Judy Stoughton, Middletown Public Library.

Delaware: Rebecca Fisher, Concord Pike Library, Wilmington; Leslie John, Wilmington Head Start; Elizabeth Simmons, Wilmington Public Library; Deborah Thomas, Parent Involvement Center, Wilmington.

District of Columbia: Maxine Ashford, Mazique Parent and Child Center; Maria Salvadore, Martin Luther King Memorial Library; Matila Bailey, Head Start, D.C. Public Schools.

Florida: Carol Fiore, State Library; Sylvia Mavrogenes, Miami-Dade County Library System; Maria Redburn, Naples-Collier County Public Library.

Georgia: Tom Patterson, Head Start, Clark-Atlanta University; Valerie Jackson, Atlanta-Fulton County Public Library; Carol King, Harambee Child Development Council, Albany.

Kentucky: Sue Bane, Licking Valley Community Action, Flemingsburg; Karen James, Louisville Free Library.

Maine: Mary Peverada, Portland Public Library.

Maryland: Kathy Dodson, Head Start, Montgomery County Schools; Carla Hayden, Enoch Pratt Free Library; Katherine Meizner, Bethesda Regional Library; Sandra Peyser, Head Start, Montgomery County Public Schools.

Massachusetts: Emily Bader, Springfield Public Library; Carolyn Noah, Central Massachusetts Regional Library System, Worcester; Lynne Piotrowski, Franklin Community Action Agency, Greenfield.

Mississippi: Yolande Allen, Friends of the Children of Mississippi, Jackson; William Martin, Neshoba County Public Library, Philadelphia; Carol McCullum and Charlotte Moman, Jackson Hinds Library System, Jackson.

New Hampshire: Rebecca Albert, State Library.

New Jersey: Ming Bao, Paterson Public Library; Suda Rahaja, Concerned Parents for Head Start, Paterson; Jean Fairhurst, Gloucester County Public Library; Audrey Gorman, State Library; Esther Lee, Jersey City Child Development Centers.

New York: Sari Feldman, Onondaga County Library System; Kathie Labombard, Clinton-Essex Franklin Library System; Ellen Loughran, Brooklyn Public Library; Maureen Read and Ann Simon, State Library; Margaret Tice, Brooklyn Public Library; Caroline Ward, Nassau Library System; Alberta Williams, Cardinal Spellman Head Start, New York City.

North Carolina: Mary Thompson, Chapel Hill-Carrboro City Schools Head Start; Janice Del Negro, State Library; Jane Gable and Linda Holden, Goldsboro; Pat Siegfried, Public Library of Charlotte and Mecklenburg County; Gail Terwilliger, Cumberland County Public Library.

Pennsylvania: Mary Ellen Hoover, Cambria County Community Action Council; Shahnaz Mondanipour, Lycoming-Clinton Head Start; Mary Moses and Elizabeth Segal, Preschool Development Program, Pittsburgh; Helen Mullen, Free Library, Philadelphia; Wilhelmina Stewart, Philadelphia Parent Child Center; Barbara Rogers, Carnegie Library of Pittsburgh; Georgia Tiffany, Cambria County Community Action Council.

Rhode Island: Melody Allen, State Library Services; Maureen McCardle and Sonia Murphy, C.H.I.L.D. Inc.; Virginia McKee, Providence.

South Carolina: Jane Conner, State Library; Barbara Cooper, Pee Dee Community Action Agency.

Tennessee: Donald Reynolds, Nolichucky Regional Library.

Vermont: Grace W. Greene, Department of Libraries; Sarah Mehegan, Central Vermont Community Action Program.

Virginia: Dee Braxton and Joyce Cosby, Richmond Public Schools; Gloria Nottingham, Richmond Public Library; Lynn Sawyer, Shirlington Branch Library; Portia Taylor and Sheila Taylor, Richmond Head Start; Ann Theis, Chesterfield County Public Library.

West Virginia: Donna Calvert, State Library Commission; Judy Rule, Cabell County Public Library.

CORRECTION: The caption on page 158 of the April 18 issue should have identified the director of the Miami-Dade Public Library System as Mary Somerville.

New Publications on American Folklife

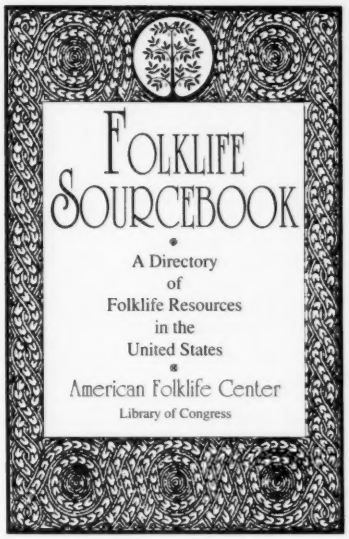
Folklife for K–12 Classrooms

The Library's American Folklife Center has published a list of resource materials developed by folklorists for the K–12 classroom, along with other useful information.

A Teacher's Guide to Folklife Resources for the K–12 Classroom was compiled by Peter Bartis and Paddy Bowman. The handy 36-page booklet is the result of a new initiative at the Folklife Center to bring together teachers and folklorists in their local areas.

K–12 educational programs produced by folklorists are often multicultural. They provide important lessons in civic responsibility and contribute to a young student's sense of place in his or her community. Large numbers of innovative teachers are collaborating with folklorists, and many are developing their own programs, using and exploring their communities' cultural resources to expand and illuminate their daily lessons. In September 1992 the Folklife Center launched an "education initiative" in response to requests for information from teachers and from a large and growing number of folklorists who have been working closely with local schools and teachers to develop folklife and folk art programs.

During the first phase of the education initiative, consultant Paddy Bowman and folklife specialist Peter Bartis sought to identify and interview folklorists who have been working with K–12 teachers. As part of that activity, they gathered examples of the materials the folklorists produced. Curriculum guides, videos, sound recordings and publications are among the many items available to teachers who wish to incorporate a folklife perspective in classes devoted to literature, history, social studies, music, art and other subjects. These resources are listed in the new guide, along with information on how to order them.



To receive *A Teacher's Guide to Folklife Resources for the K–12 Classroom,* write to: Library of Congress, Education Initiative, American Folklife Center, Washington, DC 20540–8100. Single copies are free of charge; for multiple copies, an invoice will be enclosed for the cost of postage.

Cultural Conservation

Conserving Culture: A New Discourse on Heritage, edited by LC's Mary Hufford, has just been published by the University of Illinois Press. The volume of 17 essays is based on a conference held at the Library of Congress in 1990, "Cultural Conservation: Reconfiguring the Cultural Mission."

Conserving Culture examines heritage protection in the United States and how it has been implemented in specific cases. Contributors challenge the division of heritage into nature, the built environment and culture. They describe cultural conservation as an integrated process for resource planning and recommend supplanting the current prescriptive approach with one that is more responsive to grass roots cultural concerns.

Case studies dealing with environmental impact assessment, heritage corridors, scenic riverways, folk art associated with natural resources, urban parks, endangered spaces and tourism test and refine contributors' premises. *Conserving Culture* has been selected as a publication of the American Folklore Society.

Burt Feintuch, editor of the *Journal of American Folklore,* calls it "the next step for all of us who are interested in the balance between tradition and change, the past and the future, the local, regional and global."

Conserving Culture is available from the University of Illinois Press, P.O. Box 4856, Hampden Post Office, Baltimore, MD 21211. The price is $37.50 (cloth edition: ISBN 0–252–02060–X); or $14.95 (paper edition: ISBN 0–252–06354–6). Payment by check or money order, Visa or MasterCard. Maryland residents add 5 percent sales tax; Canadian customers add 7 percent GST. Postage and handling: domestic and Canada, add $3 for the first book, 50 cents for each additional. Credit card orders will be billed the exact postage amount.

For toll-free phone orders (U.S. only): (800) 545–4703; Maryland and Canada: (410) 516–6927. Mail orders must include payment or credit card information (credit card number and expiration date, signature and phone number).

Folklife Sourcebook

Folklife Sourcebook: A Directory of Folklife Resources in the United States by Peter Bartis and Hillary Glatt (second edition, revised and expanded, 1994) is now available from the Superintendent of Documents.

A new and updated version of the popular directory from the Ameri-

can Folklife Center, this important directory continues to reflect the broad reach of professional folklore and folklife networks and the many activities involving folklore and folklife studies and programming in the arts and social sciences, public agencies and educational institutions.

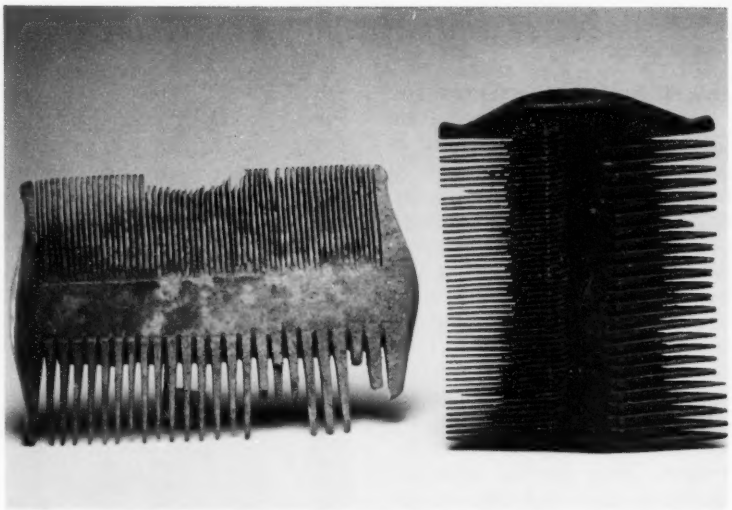
Folklife Sourcebook lists names, addresses and phone numbers of federal agencies, public agencies and organizations, archives, higher education programs, societies, serial publications, book publishers and mail order dealers of books and recordings. The directory also includes brief sections on resources in Canada and Mexico.

Folklife Sourcebook provides a ready reference for folklorists, ethnomusicologists, historians, arts administrators and cultural planners. Librarians and other information specialists will find its handy state-by-state listing of societies, archives and cultural programs an invaluable reference tool.

Order from the Superintendent of Documents, P.O. Box 371954, Pittsburgh, PA 15250-7954. Cite title and stock number (S/N 030-001-00152-1). The price is $11 ($13.75 foreign), including shipping and handling. Make checks payable to the Superintendent of Documents.

Testimony *(Cont. from p. 187)*
library community must work together in new ways. We must participate fully in the design, construction and maintenance of America's new information infrastructure.

Information technology, properly organized and supported, can have enormous positive results, just as Andrew Carnegie's public library movement of a century ago gave the general public unprecedented access to knowledge and self-improvement. Today's opportunity is no less grand. The Library of Congress is moving in this direction in four important ways:



The Library exhibition "Scrolls from the Dead Sea" has long since closed. But this image of ancient combs, found at the scrolls' excavation site in Qumran, near Jerusalem, can be viewed over the Internet today as part of LC's effort to make its major exhibitions available on-line.

☐ by enriching and energizing the existing network;

☐ by creating core content for a new National Digital Library;

☐ by defining the Library's own strategic digital plan; and

☐ by helping lay the groundwork for the network of the future: the National Information Infrastructure.

Let me discuss each of these briefly.

First, the Library of Congress is enriching the existing network by becoming, in recent months, a major presence on the Internet. We now provide free on the Internet more that 26 million records, including the entire LC card catalog, summaries and status of federal legislation, copyright registration records and abstracts and citations to foreign laws.

More than 7,000 people log on the Library of Congress files over the Internet each day; the Library's staff has designed an easy-to-use menu system (LC MARVEL) for accessing LC information and connecting to other resources on the Internet; and the Library is continuing to build new tools to improve access to our resources over the Internet and to make additional materials available.

The Library of Congress is the only institution to make available electronically the images and accompanying texts from all its major exhibitions so that they can have a continuing educational impact: the Russian Archives, Columbus 1492 quincentenary, treasures from the Vatican Library, the Dead Sea Scrolls and the African American Mosaic. Almost 400,000 visits, for instance, have been made to the electronic Russian archives exhibition on a commercial network, America Online, alone.

Second, and perhaps most critical to the future of libraries, is our plan to create the core content of a new National Digital Library. We are nearing completion of a five-year pilot program in our American Memory Project, for which we have digitized two dozen Americana collections including prints and photographs, manuscripts, sound record-

ings and motion pictures—a true multimedial data base. You will see some examples of this effort in our demonstration.

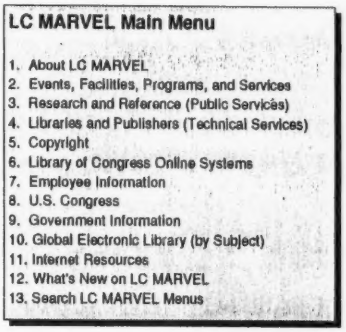
American Memory brings the values of our older book culture into the new electronic culture. It will provide a vitamin enrichment for hard-pressed schools and libraries. Teachers will mediate the materials, and young people will get motivated to delve into books in order to answer the questions they themselves ask of the multimedial, interactive material they call up on the screen.

Our tests have found that American Memory works well with children—even in the fourth and fifth grades—activating their intellects by stimulating the kinds of open questions that the hitherto inaccessible primary materials of our history inevitably raise, exposing them simultaneously to new technology and old values, memory and imagination. American Memory provides the electronic equivalent of browsing and of making choices.

In delivering our unique collections electronically to libraries and schools, our goal is to reinforce local communities of learning. Our role, as we see it, is to be a benevolent wholesaler to local institutions which, in turn, will be efficient retailers of knowledge and information to students, teachers and the public.

The National Digital Library will be built in collaboration with the private sector and with materials from other major depositories. The Library's vast existing collections, which are largely based on copyright deposits and include some 104 million items, will provide a base on which to build the National Information Infrastructure. Core material for the National Digital Library will be taken from the Library of Congress collections that include most papers of most presidents up to Hoover, cartoons, photographs, posters, television tapes, almanacs, recorded sound, sheet music, unpublished American plays, in addition to the largest book, periodical, map and movie collections in the world.

The third way the Library is moving into the digital age is by defining a strategic plan covering our future as well as current collections. LC is attempting to build its capacity to acquire, catalog, preserve and provide access to a future collection that will be increasingly digital in format; to convert other portions of the current core collection into digital formats; and to integrate both digital and nondigital materials. The Library intends to play a leadership role by developing new approaches to organizing, managing and preserving digital materials; creating necessary procedures for protection of intellectual property; and acquiring resources to convert current collections to digital formats.


LC MARVEL Main Menu
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LC MARVEL's Internet address is marvel.loc.gov.

Finally, the Library of Congress hopes to contribute to the electronic future by being an exemplary catalyst for the library community more broadly in building the National Information Infrastructure.

As we and others see it, "content" and "access" are no less important than "technology." Our basic belief is that if the new electronic highways are to serve America, they must do more than simply provide entertainment and high-priced information on demand to the well-to-do at home or in the office. There is a critical need for nonentertainment material that is inexpensive and accessible to the American public. The Library of Congress's collections are part of the nation's "strategic information reserve" that will provide the intellectual cargo on the information superhighways. Local libraries will be the key "information nodes" where people can access a vast variety of information services; librarians will increasingly serve as "knowledge navigators," guiding users to the information they are seeking.

The Library will contribute to the discussion of critical public policy questions, such as support for libraries during this time of transition, protecting intellectual property rights and developing bibliographic standards for the electronic age.

Even as the discussion proceeds, we are ever mindful that far beyond all the data, information and even knowledge that we can accumulate and disseminate electronically lie the true peaks of human accomplishment on which the future of our civilization largely depend: wisdom and creativity. . . .

Libraries are base camps for the pursuit of truth and for the discovery of new truths in the Information Age. They need electronic additions but not electrocution. For librarians are the guardians of institutions central to the American dream, where knowledge can slowly ripen into wisdom and occasionally break through to new creation. A better life will come in America, not just from more data and modem but from a better understanding of one another that comes from books—and from seeking access to content from others rather than just contentment with ourselves. Our challenge is to meet the multimedia age head-on, to construct a digital delivery system that promotes the value of ideas, that sends people to books and that stimulates the active mind.

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